THE ULTIMATE DRAGON WARRIORS ZINE

CASKET OF FAYS

ISSUE FIFTEEN

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Chief Editor: Simon Barns

Illustrations in this issue:

Cover: Chris Lawson

Interior: Brockprint, Chris Jolliffe, Chris Lawson, David M. Donachie, Michael Sheppard

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The Enchanter

Wayne Imlach

Enchanters are a somewhat rare group of Sorcerers that draw upon external sources of magical energy, rather than expending inherent personal reserves. They act as a focus for the magic that pervades the world of Legend and let it flow through their bodies when casting spells. Unlike their more traditional brethren, Enchanters cannot cast spells on a whim - they must first call a spell to mind, creating a psychic link between each memorised spell and the universal source of magical energy. Once called to mind, a spell can be cast by focusing on that link and successfully completing the connection.

Spells that have been called to mind remain accessible as long as the Enchanter remains awake. If they fall unconscious, or upon waking from slumber, each spell must be recalled and memorised again. Typically, this automatically succeeds given a few minutes of concentration and meditation but may require some dice rolls if attempted in the middle of combat or during some other time-sensitive event.

Enchanters are particularly exceptional among Sorcerers and must have a Psychic Talent of at least 11 and an Intelligence of at least 9.

Spells & Spell Talent

Enchanters don't use Magic Points, but rather use Spell Talent to cast a spell. They can only cast spells called to mind, and each spell in mind reduces the Enchanter's MAGICAL ATTACK, MAGICAL DEFENCE, and Spell Talent by 1.

Only spells of equal or lower level than the Enchanter's Rank can be cast (just like a Sorcerer).

An Enchanter's Spell Talent is 13 + Rank. High Psychic Talent or Intelligence (16+) can each increase Spell Talent by 1 point, for a maximum of 15 + Rank for exceptionally talented practitioners.

Calling a Spell to Mind and Spell Casting

To call a spell to mind, or to cast a spell, the player must roll equal to or less than (Spell Talent - Spell Level - Spells in Mind) on d20. If the roll fails, each subsequent uninterrupted round attempting the same spell adds +1 to Spell Talent to cast or memorise that spell. Spells cast this way have equivalent MP's to the level at which they were cast (for the purposes of *Dispel Magic* and other magical interactions).

Rolling a 20 when casting a spell is an automatic failure, and taints the spell's psychic pattern - it cannot be cast again or forgotten until the Enchanter has slept for at least 8 hours and cleansed their mind. Forgetting an untainted spell takes a round and automatically succeeds.

Scrolls & Calligraphy

Unlike Sorcerers, Enchanters do not need to invest Magic Points into scrolls or keep back magical energy when undertaking Artifice. This unique advantage is what lends them their name, as Enchanters are able to create scrolls and devices at no long-term personal cost, so are often engaged to provide such items to other powerful magicians.

However, in a twist of irony, magical scrolls interfere with an Enchanter's connection to the mystical energy of the world, and each kept about their person imparts a penalty of -1 to Spell Talent.

Wands

Enchanters can create wands much like a Sorcerer but do not invest magical energy into them. Instead, the wand becomes attuned to the Enchanter's psyche and provides a +1 bonus to Spell Talent when casting or calling to mind the spells associated with the wand. This is in addition to the usual +1 to MAGICAL ATTACK or SPEED. Conversely, the wand imparts a -1 penalty to Spell Talent for all other spells while it is being held.

Unlike those created by a Sorcerer, if a wand is destroyed or lost, there is no permanent cost to the Enchanter, other than the time and resources invested in its construction.

Psychic Talent

Lee Barklam

Psychic Talent is useful for magicians but much less so for non-magicians. So whilst purists might still be assigning their attribute scores in the order in which they rolled them, this article is designed to give players of non-magicians that assign their rolls in any order a moment's pause before dumping their lowest roll into Psychic Talent.

Sleepless Nights

As I age, I appreciate more the value of a good night's sleep; adventurers in Legend are probably no different – and the conditions in which they spend their nights are probably far less comfortable than those in which I cavort with Morpheus.

Whenever a character camps in the wild, roll less than or equal to Psychic Talent on a d20, modified as follows:

Circumstance	**Modifier to d20 Roll**
Bedroll	-1
Tent	-2
Survival Skill	-1 for intermediate level; -3 for advanced level
Weather	Up to ±4 (warm and dry = -4; freezing blizzard/storm = +4). A fire may reduce cold penalties by 1 (or more, depending on the size of the fire).
Terrain	Up to ±4 (hard, rocky, and uneven would be -4; soft, sheltered, forest floor or cave might be +4)
Other	Appropriate (or inappropriate) clothing, a fire, or magical comforts (or curses) should apply further modifiers, at the referee's discretion.

A failed roll means the character gets a poor night's sleep and suffers a -1 penalty to all characteristic checks for the following day. Note that this does not change secondary ability score modifiers based on the character's characteristics, as this penalty does not reduce the scores – it only applies to tests made against them.

A similar Psychic Talent check could be made to determine whether a character taking a shift on watch (especially after a long day's hard adventuring) manages to stay awake for it.

Coming Round

When a character is rendered unconscious by their injuries (i.e., their Health Points drop to 0 or below), the standard rules have the character regaining consciousness if the player rolls a 1 on a d6 tested every 10 Combat Rounds. This optional rule would have the character attempt to roll less than or equal to their Psychic Talent on a d100 every 6 rounds instead.

Magical Items

To benefit from a magical item, the character must have a Psychic Talent at least equal to the minimum Rank of the magician required to create it.

For example, a Potion of Healing can only be brewed by a sorcerer of at least Rank 7. Therefore, to benefit from a Potion of Healing, the imbibing character must have a Psychic Talent of at least 7. Similarly, a Mystic must be at least Rank 6 to create a magical +2 weapon, so a character must have a Psychic Talent of at least 6 to gain the magical bonuses to their ATTACK, DEFENCE, armour bypass, and damage when wielding it. Kindly referees may allow a character with a Psychic Talent of 4 or 5 wielding a +2 magical weapon to get just the benefits of a +1 weapon instead. Note that this can work to the character's advantage should they

have a low Psychic Talent score and inadvertently don an Amulet of Soul Storing or accidentally drink a Virus Lunare potion.

This optional rule also increases the Psychic Talent required to use magical rings from 9 to 12, which could put such powerfully enchanted trinkets beyond even an average sorcerer's use. As a further suggestion, referees are encouraged to allow any character that can create an item to use the item, so a sorcerer, regardless of Psychic Talent, would be able to use magical rings from Rank 12 onwards. I would further recommend that the Ring of Psychic Chains, which is deliberately designed to work on magicians, would work regardless of wearer's Psychic Talent.

Luck/Fate

Finally, there are times when the Fates may choose to strike with serendipity and fortune. And also times when the Fates will abandon the ill-fated. Psychic Talent makes for a useful indicator of how lucky a character is. After all, are not the great magicians of Legend playing a dangerous game when they dare to manipulate the magical energies that suffuse the world? To survive meddling with such capricious power long enough to become great might be as much down to being lucky as being talented.

For example, Psychic Talent could be tested to determine which random party member is the target of a pickpocket or whether one's arrow breaks upon striking its target (or to find one's arrows that missed the target and flew into the undergrowth).

Empathy, Intuition, and Common Sense

There are few social mechanics in Dragon Warriors. The optional rules for Looks being as close as it comes, but being charming and charismatic to convince, deceive, and seduce assumes that all marks are equally susceptible to such guile. Psychic Talent could provide a form of

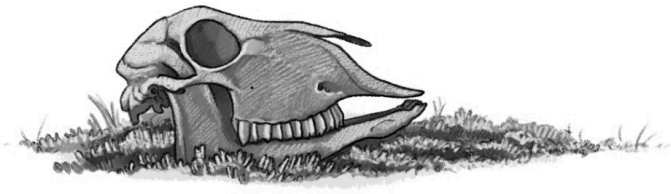
resistance to such attempts: sensing someone's lies, reading someone's motives and intentions, intuiting when someone may be being coerced (or possessed), and so on.

This is not intended to replace the Knave profession's Rank 6 ability to sense falsehoods, for the character that uses Psychic Talent in this way will only have a sense of distrust for the person attempting to convince them of something; they will not know exactly which statements they have been told are false.

For these kinds of social interactions, the number of modifiers that could apply could fill an entire issue of the Casket, but as a general rule, a character whose Psychic Talent is greater than the other person's Looks could test the difference on a d20 to determine whether they get a sense of deception or uncertainty from the person with whom they are interacting.

Psychic Talent could also be used in a similar way to intuit animals' motives and intentions if the character has the Survival skill at least at intermediate level (+2 to Psychic Talent for this purpose if they have the Survival skill at advanced level). This check would be opposed by the animal's Rank Equivalence rather than Looks and can only be used against natural animals (tame and wild). If the character had sufficient knowledge of other types of creatures (e.g., a demonologist's knowledge of infernal creatures), referees may allow this use of Psychic Talent to be extended against them, too.

And finally, how many referees have, at one time or another, wanted to ask a player "Are you sure?" Psychic Talent could be just the characteristic to check to see if their common sense kicks in!



Doubles

Tom Clare

Sometimes, at particular hours on particular nights, one looks into a candlelit mirror and gets the distinct feeling that the person reflected there is somebody else. This is a sign the veil between our world and the murky, warped otherworld of the Mirror People has grown thin. And if in that moment the mirror is touched, there is a chance that the gossamer barrier will yield and one's double will step out into the real world.[1]

The strange half-real reflection that confronts its original wears their outward appearance, with copies of whatever arms and equipment[2] they have with them at that moment. It also possesses every iota of its victim's skills and abilities, and all of their memories.[3] The thing can simulate its original's mannerisms perfectly; so perfectly, in fact, that others will not be able to distinguish the genuine from the copy. The double's imposture only has two flaws: it cannot speak, and it doesn't cast a reflection. This last quality isn't as helpful in telling the real person from the Mirror Person as may be supposed, since once the double steps into the mortal world, the

[1] Highly reflective ponds count as mirrors for this purpose and, if touched in bright moonlight, have an even greater chance of releasing a double.

[2] Including any enchanted items, though these will work in strange and disconcerting ways.

[3] The story of Callowyn of Cael has an interesting twist on this ability of the Mirror People. The heroine, her identity suppressed by the wicked magics of her usurping cousin, had been aimlessly wandering the countryside when she unknowingly released a double of herself from a polished bronze shield propped up on a grave. Despite her bewilderment, Callowyn had the wit to keep quiet as the thing – now possessing both her voice, wrested away in their struggle, and facsimiles of all her unenchanted memories – mocked every misstep she had made and boasted of exactly how it was going to take her place and be a better version of her. Once Callowyn deemed she had learned enough, she picked up the shield and beat it into a dented mess upon the gravestone, destroying her double. Then, taking the creature's schemes for her own, she travelled home and won back her fortune from her malignant relative.

person it resembles will also not appear in a mirror until the creature is destroyed.

The first thing a Mirror Person will do upon being released is to try to kill their lookalike so that it may take their place in the world. By capturing the victim's dying breath, it takes their voice and gains the ability to speak.[4] If it fails in its murderous task, it will flee and bide its time until it can make another attempt.

A double that has replaced a mortal will continue to carry out the mundane tasks of the victim's life. But they are cold, soulless creatures and feel no emotion or drive other than survival; those close to the original character will inevitably begin to suspect that something is wrong. The impostor will respond to any such suspicion by ruthlessly murdering or otherwise removing the mistrustful person from society.

A Mirror Person can return to its own world through the same reflective surface it emerged from at any time, but is unable to venture back out. If this portal is destroyed[5] the creature will be slain immediately, its form shattering into milky shards of ice. Then it – and any duplicated equipment – will simply melt away.

Half-real

A double has the same statistics as the character it is copying, but with the MAGICAL ATTACK and MAGICAL DEFENCE of a Warlock of the same Rank.

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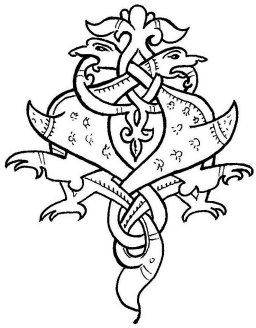
[4] Although, as Callowyn discovered, if the character rolls a 20 while struggling in close combat with the thing it will steal their voice while they still live.

[5] In a world where large mirrors are usually made from polished metal or pools of water, this may be harder than it seems.

Mirror People do not breathe – though they appear to – and are unaffected by drowning or suffocation. They take only half damage (rounding down) from fire and none at all from cold.



Abilities

A double may have other, eerier abilities…

1d10

1 - 2 Reinforcements

The double can summon fellows from the mirror world. Pausing for a round, it gives a soundless cry to the reflection of anyone in front of a mirror large enough for a new Mirror Person to wriggle out from.

3 Through Dim and Dusty Passageways

The double can step into any mirror or reflective surface (other than its original portal) and travel along the twisted corridors of the mirror world. It may step out of any mirror large enough to fit through.

4 Trifles, Outré and Occisionary

While the mirror person's clothing outwardly resembles what their original was wearing when it came to this world, it carries strange things concealed about its person. These items vary from bizarre silver daggers of exquisite and deadly workmanship to books written in unknown languages and mechanical silver and glass spiders that follow the double's wishes.

5 Stolen Memories

By making a successful STEALTH roll the Mirror Person can steal away a few of a mortal's memories, so long as they are within reach. If a PC suffers such a loss they forfeit 2d6 experience points, though they will not be sure what has happened. The referee should feel at liberty to later have NPCs reference important events that the hero has no recollection of.

6 Echoes

The double steps into the real world with a voice constructed of crystal and brass and broken promises. Not only can it speak just like its victim, it can perfectly imitate any sound it hears.

7 Estrangement

If the double makes a successful grappling hit roll while near a large reflective surface, it can forgo inflicting damage and instead push its victim into the strange, quiet world behind the mirrors, sealing the portal behind them. That unfortunate must then wander those baroque corridors, eluding or battling the things that dwell there, until they find some open reflection back to the mortal world (roll Intelligence once every twelve hours). While trapped in the world behind the mirrors they may find themselves looking out through locked reflections and into their own world, and may observe many things.

8 In a Glass, Darkly

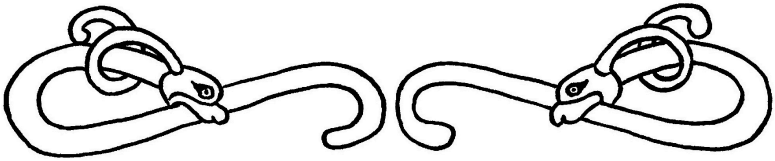
The Mirror Person can cause any reflective surface to show events occurring in spots far away.

9 Old Lives

The double has walked as a mortal before and still recalls their stolen skills and memories. At the referee's whim, the double has a Rank of 1d6 in any useful profession.

10 A Collector of Souls

Quietly, artfully, this Mirror Person steals away a character's soul, placing it in a prison of glass. The character must resist the thing's MAGICAL ATTACK or become themselves soulless and in thrall to the double… so long as it holds the glass soul-cage (treat as a *Command* spell).



Creatura Curatorum

Paul Partington

It was while adventuring in northern Albion that I first heard about the society who I now know is referred to as the Creatura Curatorum, or the Creature Curators as they are known in Elleslandic. My companion and I had penetrated into the vaults below an old fortress, but no sooner had we breached the entrance than we were attacked by a huge white bear, the like of which I had never seen before. And so I learnt about this strange society that travelled all over the world, using magic and survival skills to track down strange and exotic beasts.

Founded over three hundred years ago, this group of wizards and rangers were united in their common interest in the study of wild animals. They roamed Ellesland far and wide, from the Umber Downs in the south to the peaks of the Pagan Mountains to the north. They watched the animals in their natural habitats, making copious notes on their behaviour and physical characteristics. Much of the knowledge about these beasts that we take for granted was first noted by the Creature Curators.

Eventually, the founding members of the society grew older and travel was a burden to them, and so the wise men and women thought hard about how they could continue their studies without the need for tedious trekking all over the country. After much discussion, they devised an ingenious method: use their magic to transport them directly to the animals. Furthermore, they reckoned, could their sorcery also be used to bring the beasts to them? And so the wizards created magic portals to the habitats they wished to visit. Once through the portal, the hunters tracked the animals and the wizards cast spells on the animals to freeze them in time.[6]

[6] Sorcerers will probably recognise the spells used as *Astral Gate* and *Stasis*.

The frozen creatures were then brought back to the Curators' headquarters, where they could be studied at leisure.

It was one such fastness that my companion and I explored. Unfortunately for us, the magic that held the creatures frozen in time must have weakened and failed, for we discovered not a collection of static beasts, but fully awake and furious animals. We battled through a variety of beasts that must have come from the far north: winter wolves, white bears, and elk. Magnificent specimens all, but alas their understandable ire was directed at us. How marvellous an adventure it must have been to visit such wonderful creatures in their natural habitat!

As I explored the Curators' facility further, I came across many other curiosities. Some of the animals were apparently not kept frozen, so that the scholars could study their behaviour further. There was a huge chasm where the Curators could examine the nature of flying animals and an underground lake where fish and other aquatic species could be observed. I believe that there were many branches of the Creature Curators around Ellesland, possibly even around the world. I have even heard rumours that somewhere in this land there is an active group of Curators! What a fine thing it would be to join such an esteemed group and continue their work.

Adventure Ideas

Joining the Creature Curators

If the GM decides that the Curators are still active, then this could become a group that the adventurers can join. Scholarly types who have an interest in zoology are welcomed, and any wizard professions that can use their magic to help locate animals are particularly well received. Any characters that can track animals or have skills that can assist the Curators in the wilderness are also welcome to join the organisation.

Duties and obligations: Members of the Curators are expected to assist with expeditions in the wild to find animals for studying. This may involve tracking animals, keeping other members safe, or making notes as they explore. While there is no membership fee, it is expected that half of any treasure found on such expeditions is given to the Curators. Members of the Curators are not expected to spend all their time with the organisation and are generally free to come and go as they please, but if they are called upon to help with an expedition, they are expected to do so or face expulsion.

Rights and benefits: A Curator's headquarters has rooms for the members to sleep in, offices to write up research, kitchens for dining, and plenty of areas devoted to the study of frozen animals, all of which are free to use for members. Studying particular animals might also make a PC an expert in such creatures, and at the GM's discretion provide an in-game advantage (such as immunity to the surprise attack of a sabre-tooth tiger).

Missions and Leads

The Natural World: The PCs might be tasked with aiding an expedition to the jungles of Mungoda, the deserts of Kaikuhuru, or the marshes of the Trackless Ooze. The objective: bring back a frozen specimen of an interesting inhabitant of that area to the Curators' headquarters for further study.

Experts in the field: The Curators may be asked for advice from a local baron on how best to defeat a monster that has been terrorising local villages, and find themselves leading a mission to dispatch the monster.

An old friend: An old branch of the Curators has recently been discovered, and there is an opportunity to explore the headquarters and find what discoveries were made there. Perhaps there may still be some

specimens around that the PCs could study – unless, of course, the magic holding them has failed, in which case irate animals are roaming the underworld.

Discovering Old Curators' Headquarters

If the GM decides that the organisation is no longer active, there are still adventures to be had. The Creature Curators did not have rigid selection criteria when deciding where to base their operations. Cleared underworld dungeons, castle vaults, or ancient ruins could be used as long as there was plenty of space to store the animals and for the usual facilities for the members to sleep and eat. The PCs might be paid to clear out an old ruin, investigate strange happenings beneath a castle, or simply stumble upon a forgotten barrow full of strange creatures. The GM might just want an excuse to use non-native monsters in an adventure. Perhaps the ghosts of the members still haunt the catacombs, believing they are still carrying on their work.

Bone Giants

Chris and Stella Meacham

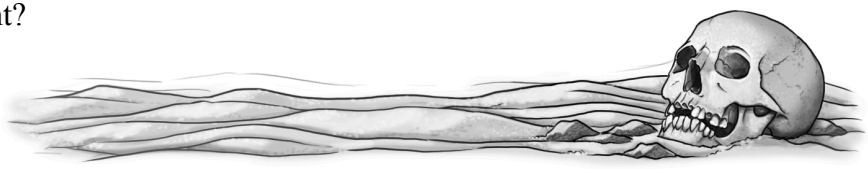
All across the lands of Legend, there will always be places needed to lay the dead to rest; the great and mighty are often entombed in splendour.

The faceless masses often find themselves buried in a temporary grave, and then sometime later, the graves are reused, and the bones are removed to be placed in an ossuary or thrown together into a mass grave.

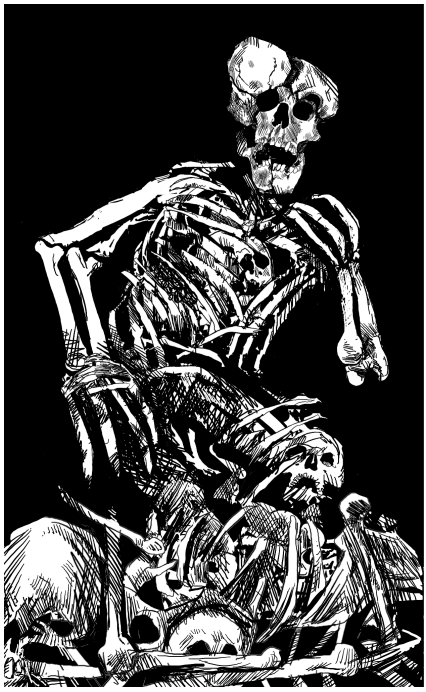
Upon blood-soaked battlefields, where the pain, fear, and death of the common man are treated with little regard, broken bodies are heaped upon each other. In other places, the ravages of sickness and plague lead to the hurried burial of the dead and even the dying, these poor souls crying out for mercy that will not come. Is it any wonder, then, that the dead do not rest easy in the grave?

In those places of past misery, there is a rare phenomenon where the massed bones of the dead rise up from their piles or claw their way out of the ground in the presence of the living, forming twisted and towering parodies of men, the many skeleton hands grasping, skulls in the position of knees, torsos made of more bones than you can count, and the silent roar of rage and pain from a gaping maw in an impossible “face”.

There are many places where a traveller could come across structures of religious significance, ruined or otherwise: temples, churches and even barrows that could have an ossuary, or a misty bit of scrubland that becomes a scene of horror. Will your party flee for their lives or stand and fight?



Bone Giant
Rank-equivalent: 7th



ATTACK 23
Bone fists (d8, 5) or Fist Smash (d12, 7)
DEFENCE 15
MAGICAL DEFENCE 6
EVASION 2
Armour Factor 4 (except as noted below)
Movement 8m
STEALTH 3
PERCEPTION 6 (Gloomsight)

Health Points: 4d6 +10

At the beginning of each Combat Round, there is a 33% chance the Bone Giant will slam both its fists down onto a single opponent in a mighty "Fist Smash".

As with ordinary skeletons, stabbing weapons (spears, daggers, arrows, and suchlike) may easily pass between the giants' bones without effect. Bone Giants have Armour Factor 6 against such attacks.

Bone Giants take only half damage from fire-based attacks.

The Rings of the Dragon

Chris Jolliffe

The Rings of the Dragon would have never been discovered were it not for the industrious work of Jasper Willart, a scribe in the service of the harbourmaster of Clyster. When a certain ship was lost at sea some sixteen years ago (at the time of writing), it was Master Willart's duty to catalogue the articles found in the captain's home, and his industrious – some might say tediously pedantic - work was good enough to provide detailed descriptions of even the most innocuous of finds. Amongst these was a set of four copper rings in a leather case, unremarkable save for their unusual design. In and of itself, this would provoke no further interest, and Master Willart himself passes from this story.

The description was later found by one Morcault the Magician, an artificer and student of the occult. Morcault checked against his more abstruse references, and excitedly paid an inordinate sum of money for the rings to be located from the cache and delivered to him. Sadly, this only drew the attention of thieves who found the case and, presuming them to be of great value, made off with them. Upon discovering the apparently small value of their loot, they either abandoned them or sold them for small value as curiosities. Where they have come to rest over the last decade and a half is anybody's guess.

The four rings were created by Ayzur Al Endi some two hundred years ago at the orders of Caliph Selim as pleasing trifles, gifts for favoured wizards. It is unfortunate that Ayzur's mastery of enchantment was not matched by his sense of artistry, and the four rings created were of such plain construction that the court vizier refused to accept them. Ayzur was consequently forced to flee Zhenir with some haste for failing his master.

The Rings of the Dragon are simple copper forms, featuring the most basic interpretation of a dragon circling the finger and unadorned by detail, precious metals, or gems - the sort of humble if slightly unusual offering that might pass from one hand to another for a few florins at a marketplace. They are designed for use by magicians (and of no use at all to other Professions) and must be worn (as with other magical rings) upon the left hand, counting towards the maximum of three such items that can be employed simultaneously.

Their basic use is activated whenever an indirect-attack spell is cast by the wearer. The spell will be threaded with translucent lines of pale golden light that burst upon contact with the victim. This effect allows the caster to reroll a single damage die and accept the better or the two results and has no limit to uses.

The ring has a second, more formidable effect, however. If employed with the called phrase "Let the Dragon rise to burn its master's foes", the ring will slither from the wearer's finger and disappear into the spell. This adds 2 to the spell's SPEED and, more importantly, causes it to score maximum damage. This dramatic effect is unlikely to see common use, as it not only destroys the ring but requires that the phrase be spoken in Ayzur's own language. It is not enough to simply repeat the words – the meaning must be understood, requiring at least intermediate knowledge of Nascerine.

I'm Not Quite Dead...

Brock

If you find the cut-off between being alive and dead is a bit abrupt in *Dragon Warriors*, then this is an optional rule that you may use if you think it would fit your style of gaming.

Dying?

When a character reaches exactly –3 Health Points, they are dying and will soon be dead. In game terms, the character has 1 minute (10 Combat Rounds) before they die. If they are healed within that time (to –2 Health Points or better), then they will survive.

Either magic or first aid can be used to heal the character. First aid requires from one to six minutes to apply (roll 1d6), so a dying character needs to be really fortunate to survive without magical aid (only a roll of 1 allows first aid to stabilise the character before they die).

Any character who reaches –4 Health Points (or worse) has taken massive damage and dies instantly without hope of cure. It would take the most powerful magic to revive this character and, even then, there can be unforeseen complications…

There are no rules in the *Dragon Warriors* game for first aid. As the characters are understood to be seasoned adventurers, you could simply assume they have a standard battlefield understanding of treating wounds. Alternatively, the GM could devise a suitable Secondary Skill to fit in with those described in the *Players' Guide*.

Skill Mastery

Lee Barklam

The Players' Guide introduced secondary skills[7] to Dragon Warriors and proposed three levels of proficiency: Basic, the level at which everyone may perform the skill; Intermediate, achieved by those taught or actively practising the skill; and Advanced, which takes additional dedicated practice and tutelage to achieve. But what of those artisans and scholars who devote their lives to the pursuit of perfection in their craft? These are the masters, and it is to them that this article is dedicated.

Under the rules for developing secondary skills, it takes an active practitioner about 2 years to go from a basic to an advanced level of skill – an apprentice would quickly learn all they could from their master and graduate as a journeyman with an advanced skill, but what then? What if they then went on to spend ten more years honing their skill, or twenty, or the rest of their life?

Mastery is achieved by going beyond that which is possible through tutoring alone. The skill must be practised regularly; plus, they must have the opportunity to investigate and experiment with their skill – the example given in the Players' Guide of the indentured mystic pressed into service as a crewman aboard a ship is never going to become a master sailor – for that, they would need to captain their own vessel to have the latitude (pun intended) to try new things.

But mastery is not just about dedication and hard work, it is also about insight. To achieve mastery, the character must separately test both Intelligence and Psychic Talent on 1d20 every year. If both tests succeed, the character takes one step closer to mastery, and a total of six steps are required to become a master. A character with average Intelligence and

[7] Players' Guide, p. 107.

Psychic Talent (10 each) would only succeed in their ability checks about every 4 years, taking around 24 years to achieve mastery – a lifetime of dedication to their skill! Those with greater aptitude may achieve mastery sooner, of course, and the truly prodigious may even become legendary practitioners of their skill, but that is an article for another time.

Referees should modify the character's ability score tests depending on, for example:

- How much the character practised the skill that year (as a minimum, they should practise their skill for about an average of 4 hours per day).
- Additional steps they took to discover new knowledge and techniques – for example, travelling widely to seek out other masters or study examples of other masters' work.
- Opportunity (or lack thereof) to practise their skill.
- Level of innovation and risk in their methods.

Think also of the cost to the character – failed experiments may waste materials or limit the market for their wares or knowledge, meaning the character may earn little during those times (or even suffer losses). Extended adventuring may also keep

player characters from practising their skill, and a PC wishing to achieve mastery in a skill should weave their ambition into their story to provide the referee with opportunities to introduce disappointed patrons and wild goose chases into their campaigns.

And what might the effects of mastery be on secondary skills? Improved quality and durability of crafted wares (and being able to incorporate exotic and unusual materials into their products), an increased depth of knowledge to give them unique expertise in their specialist areas, and so on. And whilst player characters may not have the patience (or the opportunity) to become skilled masters themselves, they may find themselves embroiled in adventure because of them.

Some adventure ideas:

- A master craftsman needs specific materials for their current project so asks the party to collect them, but it quickly becomes apparent why the craftsman did not wish to go themselves.
- A master sage has knowledge the adventurers need to defeat a supernatural threat to their home, but parting with that knowledge carries great risk to the sage, so trust must be earned.
- A master diplomat is mediating a dispute between two powerful nobles that threatens to lead to war, but the diplomat has now been kidnapped and tensions are rising. Who is trying to instigate war by kidnapping the diplomat?
- A hippogriff[8] has moved into the baron's lands, but instead of driving the creature away or killing it, the lord would have it as his steed and calls for a master cavalryman to tame the beast, but all does not go well.

[8] Bestiary, p. 37.

Hob

Chris Jolliffe

The Hob is a type of Goblin but not, confusingly, the same as a Hobgoblin. Hobs are old even by Goblin standards and, as guardians of tradition, will attach themselves to a place of particular historical note or – as it more often reported – to an ancestral family.

In times of old, the Hob was a respected, even hallowed figure who might be sought out in times of need or invited to notable events that it would attend in suitable magical disguise. A naturally secretive being, it would only appear to those it deemed worthy (customarily the head of the household), emerging from a nearby cave or hollow and expecting proper respect and offerings. It was thought that a Hob could offer invaluable guidance and advice, heal the sick, reverse curses, or even carry messages from the dead. If mistreated, it could cause a transgressor to be overwhelmed with terror or to break out in painful sores or knifelike cuts, although it would customarily be lenient and remove these effects if a suitably abject apology was made. If truly angered, it could curse a family for generations, such as the Gulwicks of Mockwold, who no horse would bear, or more drastically, the Eolsfeths of Ayrmede, whose entire line died within two generations of repeated plague. Those foolish enough to actually attack a Hob quickly learned its astonishing strength, cunning, and not inconsiderable magical potential.

In these days of the True Faith, Hobs have become more reclusive still, less benign, and more spiteful. Estates fall into slow ruin and become overgrown with brambles; failure to adhere to long-forgotten tenets blights households with a pall of fear and malaise and causes dark family secrets to come to light. The Hob twists its guardianship, holding the family in its sick decline; those who dare attempt to leave are punished or meet dark

ends, and some afflicted families may not even know what is causing their dreadful decline.

Physically, the Hob is similar to a Goblin but possesses a straggly beard sometimes long enough to nearly reach the ground. Its sallow grey face is heavily seamed and lined with age and its large, deep-set eyes glitter darkly like onyx. It wears a cowled cloak of rags and moss and leans upon a twisted tree root as a staff, often festooned with stone talismans hanging from leather thongs or fine silver wire. This staff sometimes carries a familiar, such as a toad, snake, or large spider, which the Hob will question in hushed tones if seeking wisdom.

The Hob may choose to approach newcomers to its haunt to gauge their intent and spread the poison of its evil gossip. If it appears as its true self – for it can spin convincing illusions and appear welcoming and kindly – it has a husky but surprisingly deep and soft voice and is a source of great local knowledge, not least old guilt and misdeeds.

The Hob will bring ill upon its visitors, dragging them into the curse it holds the family in. The bedevilled inhabitants will appear haunted, desperate, even mad, prone to fits of rage or wild insanity. Sooner or later, the Hob will find a way to cause bloodshed to darken yet further the fates of those it blights.

If whatever dreadful secret the family bears is resolved and forgiveness attained, the curse will be broken and the Hob will fly into a murderous fury, slaying all it can until it has itself been killed. For this reason, churchmen often fear to deal with such situations, at least without stout-hearted protection. Once slain, the Hob dissolves into a rank miasma that slowly sinks into the ground.

Hob, Rank-equivalent 5th

ATTACK	16	Staff (d6 +1, 4) – see also Staff of
DEFENCE	9	Thorns below
MAGICAL ATTACK	17	Armour Factor 2; half damage from
MAGICAL DEFENCE	10	non-magical weapons
EVASION	6	Movement 12/25m
STEALTH	21	
PERCEPTION	13	Darksight
Health Points	1d6 +12	

The Hob has an effective Strength of 18

The Hob has the spellcasting abilities of a 4th Rank Mystic.

In addition to this, the Hob has a number of other powers:

Malaise: anyone spending time in the Hob's influence eventually falls under its pall of listless, exhausted ennui. This is treated as a daily casting of the Sorcerer *Weakness* spell at dusk that lasts 24 hours; once the victim falls to this condition three times, it will become permanent unless they can leave the area.

Doom: the Hob may also choose to curse anyone attempting to leave their influence. Those who fail to resist its MAGICAL ATTACK will become easily lost, suffer accidents (20% per day of 1d6 damage), and be beset with danger: double the normal chance of random encounters, all of which will be hostile - even normal people will treat the victim with deep suspicion or open aggression. The Doom can be removed with a *Dispel Magic* of 8 points intensity, by touching a holy relic of at least saintly power,[9] or by undergoing a pilgrimage ordained by a true priest.

[9] See p. 148 of the Dragon Warriors Rulebook.

Hob's Curse: a direct-attack spell that, if unresisted, causes painful and unsightly sores (-3 Looks) that last until removed by the Hob, defeated with a *Dispel Magic* of 4 points, cured by touching a holy relic, or the next new moon.

Horror: this direct-attack spell fills the victim's mind with a terrible fear of the Hob; unless resisted, the victim must roll their Rank or less on 1d8 every round or be unable to act for terror. A Spell Expiry Roll applies.

Inflict Wound: as the Sorcerer spell, once a week.

Retribution: anyone who strikes the Hob with a weapon or spell – whether melee or at range – must resist a direct-attack spell that will cause the effects of a weak poison.

Staff of Thorns: Once a month, the Hob can cause bitter thorns to grow on its staff, transforming it into a +2 magical weapon. Wounds inflicted by this will hold a weak poison. A Spell Expiry Roll determines how long the thorns last.

The Hob will have amassed a collection of forgotten or stolen family articles, usually to be found at the bottom of a well, in a hollow tree, or in a dank hollow protected by a Giant Spider.

Treasure type (roll 1d6): 1-2 moderate; 2-3 average; 5-6 good.

This treasure holds a curse identical to the Doom listed above that will affect anyone who takes any of it.

Horses in Towns and Cities

Dave Morris / Brock

What does a character do with his steed when he needs to spend an extended period of time in a town or city in Legend? Looking after horses is relatively easy in rural manors and small towns, but things are different in the larger towns and cities of Legend.

For ease of play, any decent inn in a town will have stables. Typical stabling costs:

1½p/day (in summer) to 3p/day (in winter), including fodder.

(Fodder: ½p to 1p/day for a donkey; 2p to 4p/day for a warhorse.[10])

There wouldn't be much space for exercise, but a character could pay a stable-boy to ride their horse out into the country if they trust him to come back with it.

For those establishments that do not have stabling, or if staying for an extended period in town, a character may use livery stables[11] outside town that will board and exercise their steed (for a similar cost to that of an inn).

The main drawback of using a livery stable comes when characters need to leave town in a hurry, as it could take a day or two to have the horse made ready. In practice, a character would have the horse brought to the stables where they were staying the night before departure, so everything would be ready for a morning start.

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[10] Note that stabling a warhorse would cost at least a penny/day more than typical prices.

[11] This is an anachronistic term dating from the 17th century. A more accurate term might be a "provender for horses" - but this is quite a mouthful. It will be up to the GM and players to decide which term they prefer in their game.

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